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## Archaeology

The Classical Review / Volume 13 / Issue 09 / December 1899, pp 463 - 467

DOI: 10.1017/S0009840X0007935X, Published online: 27 October 2009

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### How to cite this article:

(1899). Archaeology. The Classical Review, 13, pp 463-467 doi:10.1017/S0009840X0007935X

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## ARCHAEOLOGY.

## STUDNICZKA'S SIEGESGÖTTIN.

*Die Siegesgöttin: Entwurf der Geschichte einer antiken Idealgestalt.* Von FRANZ STUDNICZKA. Leipzig, Teubner, 1898. (27 pages, 59 figures). Reprinted from the *Neue Jahrb. f. Kl. Alt.* 1898. 2 M.

THIS is an interesting study of the origin and development of the art-type which in Greece was chiefly associated with the goddess Nike. M. Baudrillart (*Les Divinités de la Victoire en Grèce et en Italie*, 1894) had contemplated such a study, but was diverted from the monumental evidence to investigate the mythology and cults of Victory. Dr. Studniczka has now filled the gap; and although much has already been written on the type by Langbehn and others, there was ample room for the present monograph. The writer has interchanged views with Dr. Bulle, whose valuable article on Nike has recently appeared in Roscher's *Lexikon*. Taken together, the two scholars have covered the whole ground. Bulle has been able to incorporate Studniczka's original contributions in his article; but the monograph deserves a complete and careful reading, and the argument should be studied in connexion with the admirable series of illustrations which shew the gradual evolution of the type.

The origin of the type was Semitic rather than Egyptian; in Assyria the wings are independent of arms, whereas in Egyptian art arms and wings are joined together. In Assyrian art, however, wings are purely symbolical, being, as Zoëga long ago remarked, only hieroglyphical. Art suggests the attribute of speed, but cannot as yet represent a flying human figure. The solution of this problem was left to the Greeks. Studniczka points out that to us, at the present day, the problem, once solved, seems easy enough: ideal flight for the human form must be modelled on the flight of a bird. But the early Greeks were hampered by the Oriental tradition of useless and conventional wings. Hence in Greek art the first step was to represent the flying figure as running, just as in the Iliad Iris, though *χρυσόπτερος*, does not really fly, but runs (*πόδας ὠκέα*, © 425). According to Studniczka, the well-known attitude of flight in sixth-century vases was suggested by the action

of jumping rather than running. In support of this theory, an instantaneous photograph of a jumper is placed side by side with an illustration of the Gorgon on the François vase. The attitudes are certainly similar; but the Greek artist had not the advantage of instantaneous photography, and it seems more probable that the apparent jump is simply a naïve attempt to represent a run at full speed. In sculpture, the oldest example of the attitude is found in the archaic statue from Delos, 'wahrscheinlich von Archermos,' in which Studniczka sees a Nike. Bulle discusses the question of identity at some length, and comes to the same conclusion. The type was followed in a number of later monuments, both in the round and on vases and coins (e.g. of Mallos and Elis). In the Delian statue the face and body are fully seen, but art cannot yet express the attitude of a figure flying directly towards the point of view, so that the 'Nike' appears to be running past the spectator. Studniczka points out that the great innovation was made when the action of a swimmer was borrowed to represent flight. (Exner, *Die Physiologie des Fliegens*, 1882, had previously noted this, but the discovery was independent). The transition is well seen on a sarcophagus of Clazomenae (British Museum), in a scene where two flying figures appear; one flies in the old upright position of a runner, while the body of the other is inclined forward, the legs being thrown back almost horizontally in the attitude of swimming. As far as pictorial art was concerned, the problem was practically solved. But the difficulty was not so easily overcome in free sculpture; it remained even in the Attic art of Pheidias, as may be seen from the stiff archaic pose of the Nike on the hand of the Athena Parthenos. It was not till about 420 B.C. that the great Ionian sculptor, Paeonios of Mende, designed a statue whose pose really suggested rapid movement in the air (see also Bulle, 341 f.). Subsequent developments of the art-type are comparatively unimportant. Both writers, however, point out that later art copied nature more closely, by expressing the 'chiasmus' of limbs, as seen in the beautiful bronze statuette of Nike from Pompeii (Studniczka, Fig. 36, Bulle, Fig. 23). In the last pages of his monograph Studniczka adequately discusses the different types,

especially common in later art, of Nike in positions other than that of flying. On p. 21 he offers a new and interesting explanation (mentioned with approval by Bulle, 308) of the sitting Nike, who appears on coins of Terina and Elis. The goddess, in his view, is waiting to welcome the victor in a race. Pindar was probably thinking of a statue of this type when he used the expressions Νίκας ἐν ἀγκώνεσσιν πίνων and χρυσέας ἐν γούνασιν πίνοντα Νίκας (*Nem.* v. 42. *Isthm.* ii. 26)

Mythological questions in connexion with Nike do not fall within the scope of Studniczka's work, but here Bulle supplies the deficiency. With regard to the origin of Athena-Nike, Baudrillart and Miss Harrison have advanced a theory that Nike was originally an abstraction or emanation from Athena. Mr. Farnell (*Cults of the Greek States* I, p. 311) has recently adopted this view. Bulle, however, (310) quotes and approves of the objections which I urged in the *Classical Review*, 1895 pp. 282f.

E. E. SIKES.

#### RECENT EXCAVATIONS IN ROME (SEE *C.R.* 1899, PP. 184, 232, 321).

During the last five months the Forum has been the scene of an activity far greater than that which prevailed during the spring. The authorities have taken the work of excavation seriously in hand (the number of workmen has been increased from 20 to over 100), and, under the capable direction of Signor Giacomo Boni, great advances have been made, not only in the further exploration of the space previously in possession of the Government, but also in the excavation of the large additional area which has been taken in on the N.E. side. At the same time, there is a most satisfactory thoroughness, and a determination to get to the bottom of everything, which finds a rich reward in the discoveries that have been made. The ancient drainage system is being carefully investigated, and at the same time restored to activity. It is probable that, when it is in working order, the Forum will be much less damp than it has been hitherto.

I will now proceed to give a short description (necessarily incomplete and subject to revision) of what has been done up to the present.

#### I.—*Clivus Capitolinus.*

Between the embankment of the modern road across the Forum and the N.E. prolongation of the cloaca of the Vicus Jugarius (Middleton, *Remains of Ancient Rome*, Forum Plan at end of vol. I.), two drains, precisely similar to that which runs below the front of the Temple of Saturn (*C.R.*, p. 234) have been discovered. The theory advanced in the *Bullettino Comunale di Roma*, 1899, p. 51, that the shelf upon one side of that drain belonged to some earlier building, is thus disposed of, as the two drains recently discovered have the shelf also. One of these drains runs E. and W., and is blocked by remains of structures in yellow tufa, bearing masons' marks similar to, though not identical with, some of those found upon the Servian wall, and also by the concrete core at the steps of the Temple of Concord. Above and parallel to it runs another drain, constructed of large blocks of yellow tufa, with a pointed roof, formed by two blocks of tufa set against one another; it, too, is cut off by the steps of the temple.

The lower drain is entered at right angles on its S. side by another of the same sort, which probably belonged to the Clivus Capitolinus, as it runs under the piece of road paving figured by Middleton, *op. cit.*, I, p. 251, and Forum Plan No. 14, which is the only well-laid piece in this part of the Forum. This drain enters the other by a low arch, the top of the voussoirs of which is level with the shelf; the arch is a remarkably neat piece of work. After this drain was disused and partially destroyed, a small square channel of tiles, containing a lead pipe, was taken across it, running in the direction of the E. angle of the temple of Vespasian.

In the course of these excavations, the natural rock of the Capitoline Hill has been laid bare in several places. Behind the hemicycle, known as the Graecostasis, and the Arch of Severus, considerable traces of tufa structures have been discovered, the nature of which is as yet uncertain.

#### II.—*Comitium.*

The stele discovered under the 'lapis niger' has already become famous. The original publication is the *Notizie degli Scavi* for May of this year (the article has also been separately reprinted), in which the objects discovered in the course of the excavations are described, and good illustra-

tions of the inscription given, though the attempted interpretation which follows can scarcely be treated seriously. Important articles have been written upon the subject by Prof. Comparetti (*Atene e Roma*, July, 1899), Dr. Hülsen (*Berliner Philol. Wochenschrift*, No. 31/32, 1001 *sqq.*), and Prof. Pais (*Nuova Antologia*, Nov. 1, p. 120). I shall therefore not do more than note (1) that among the fragments used in repairing the black marble pavement in ancient times there is a fragment of white marble, bearing part of an inscription of the 4th (?) century A.D. (2) that the base moulding of the two pedestals, described *C.R.*, p. 321, does not run round the S. side, and very likely never did. In that case we may suppose that the Rostra Vetera stood to the S. of these pedestals, and prefer the reading 'post rostra' in the quotation from Varro given by the Scholiasts on Horace, *Epod.*, 16, 13.

### III.—*Basilica Aemilia.*

When the extension of the area of excavation on the N.E. side of the Forum was begun, the first buildings which came to light were mediæval. Some five yards further on, at a distance of about 20 yards from the N.W. side of the Temple of Antoninus and Faustina, a splendid monumental inscription was discovered, cut upon three blocks of marble. The lettering is extremely fine.

The text is as follows (see *Bullettino Comunale*, 1899, p. 141).

'L. Caesari Augusti f. Divi n/principi iuventutis cos. desig / cum esset ann. nat. xiii aug. / Senatus.'

It was at first believed that this inscription belonged to some other building than the Basilica Aemilia. We know of a 'porticus basilicae Gaii et Lucii' which Augustus built (Suet., *Aug.* 29). The basilica is obviously the Julia (see *Monumentum Ancy.*, c. 20, Lat. IV, 12, *sqq.*), but what was the porticus? Mommsen, commenting on the passage of the Mon. Ancy. says, 'Porticus Julia praeteritur in commentario non propterea quod opus alienum fuit . . . sed potius quod comprehenditur basilica Julia' (Res gestae Divi Augusti, p. 85). Compare Dio Cassius, LVI, 27, ἡ στοὰ ἡ Ἰουλία (codd. Λιονία) καλουμένη ῥεοδομήθη τε ἐς τιμὴν τοῦ τε Γαίου καὶ τοῦ Λουκίου τῶν Καيسάρων.

Borsari (*Bullettino Comunale*, 1885, p. 87) distinguishing it from the basilica, identifies it with the porticus divorum restored by

Domitian after the fire of 80 A.D. (Eutrop., *Brev.*, VII, 23, Cassiodorus *Chron.*), and with this view Gatti (*Bullettino Comunale*, 1899, 141, is inclined to agree. It is true that the inscription does not quite square with what Dio says (LIV, 24), ἡ μὲν οὖν στοὰ μετὰ τοῦτο (its destruction by fire in 14 B.C.) ὀνόματι μὲν ἔπ' Αἰμιλίου, . . . τῷ δὲ ἔργῳ ὑπὸ τε τοῦ Αὐγούστου καὶ ὑπὸ τῶν τοῦ Παύλου φίλων ἀνικοδομήθη. According to the inscription the Senate rebuilt it eleven years after the fire (Lucius Caesar was born in 17 B.C., so that he would have been 14 years old in 3 B.C.). There is, however, practically no doubt that the basilica Aemilia occupied this site; and the other remains which have been found, including the Doric entablature discovered earlier in the year (*C.R.*, p. 234), belong to such a building as we should expect the basilica to have been. Not far from this inscription there has been found a huge base of white marble in situ, which obviously stood at an angle, having an engaged fluted quarter column on the S.W., square fluted pilasters on the S.E. and N.E., and a panel on the N.W. Going N.W. from this is a line of nine blocks of travertine (a tenth, the last but one of the row, is missing), at intervals of about five yards. These blocks supported marble bases, which are now gone, similar to the one already described.

This is not, however, the front line of the basilica. The large inscription which was found near the corner base has fallen face upwards—that is, backwards and inwards from the front of the building. Further, the back wall of opus quadratum of tufa (with a few blocks of travertine) runs further S.E. than the corner base, and, finally, to the N.W. of the line of travertine bases are the remains *in situ* of one of the marble columns of an inner row. This shows that the length of the front was 60 yards at least—its full extent cannot yet be determined. The space between the line of bases and the back wall (which is not the back wall of the building itself, but only of the aisle of it which fronts upon the Forum) is divided into chambers by cross walls projecting from the back wall in correspondence with the bases. Only five of these chambers are however preserved, and beyond them the back wall is only traceable by the marks left by the blocks upon the concrete of a later supporting wall. One of these chambers contains the remains of a fine marble pavement, much injured by fire; two others have marble pavements, prob-

ably of the time of Theodoric, in a style resembling what is generally known as 'opus Alexandrinum.' At a time when a great part of the basilica had already been destroyed, perhaps at the period just mentioned, a line of smaller columns of red granite, upon high, square, white marble pedestals, was erected between the original columns. This fact has apparently caused much confusion in the drawings of the architects of the Renaissance (for which see Dr. Hülsen's article in the *Annali dell'Istituto*, 1884, p. 323; compare *Römische Mittheilungen*, 1888, 95; 1889, 236, 242; 1893, 281), who seem to have thought that the Doric columns of the basilica stood on high pedestals. It is certain, however, that what they saw was the W. angle and the N.W. side of the building. The inscription they never reached, or we should have had some record of it. The building has been subjected to many transformations in late classical times, and was in fact almost entirely destroyed at a period far earlier than the 16th century.

The excavations are now proceeding in front of S. Adriano (the Curia), and it is intended that the whole area of the Comitium shall be cleared. In front of the Basilica Aemilia, under the road which skirts the N.E. side of the Forum, there has been discovered a brick drain, roofed at a late period with slabs of marble. Two of these were decorative panels set probably in a wall. They have fine acanthus ornamentation, with lions in the spirals. An oblong pillar, with graceful foliage in relief on all four sides, may have belonged to some shrine.

#### IV.—*Vicus Tuscus and Temple of Castor and Pollux.*

Under the late pavement of blocks of *silex* there has been found a small stretch, about 15 yards in length, of tessellated pavement composed of rough cubes of brick. Such a pavement is apparently unique as a street pavement, and would go to show that the Vicus Tuscus was rather a footway than a roadway. Upon the side of the Basilica Julia it is skirted by a stone gutter, while upon the other side it runs under the concrete of the foundations of the Temple of Castor and Pollux. It is, therefore, of earlier date than the reconstruction by Tiberius.

The stone work surrounding the concrete core of the temple for a width of

about 20 feet has been laid bare on this side, and is a very fine specimen of *opus quadratum*. The holes for the swallowtail bolts, by which the blocks were clamped one to the other, are especially noticeable.

Along the front of the temple runs a drain of *opus quadratum*, with a pointed roof formed by two blocks of stone set against one another.

#### V.—*Temple of Cæsar.*

The excavations have demonstrated that the temple was longer than had previously been supposed, and did not diverge so far from the normal type. The foundations have now been thoroughly cleared, and many more of the blocks of tufa and travertine which formed the walls supporting the columns have been discovered. It is noticeable how small was the space between this temple and the Regia—only two or three yards.

#### VI.—*The Regia.*

Excavations have been carried on here with most interesting results. The external walls, which had already been partly cleared by Jordan and Nichols, and then buried again, have been entirely excavated. At the east end the marble steps of the entrance (which was remarkably narrow) have been found. The original north foundation wall of tufa has been discovered, behind, and in a different line from, the travertine steps descending to the road opposite the temple of Antoninus and Faustina. The next wall has also been cleared.

Many fragments of a marble cornice (probably of the fourth century) resembling that of the temple of Julius have been identified and brought together.

In the eastern chamber of the building is a kind of square pit, surrounded on all sides (except perhaps the E., which has not been excavated, as it passes under the later marble pavement) by walls of tufa, the nature of which is uncertain.

To the west of this is a round construction of blocks of tufa, about six feet in diameter, and at present only one course high, built upon a square pavement of slabs of tufa. This is believed to be the base of the sacrarium where the *hastæ Martis* were preserved. The pavement is orientated according to the points of the compass, as is the Regia itself.

To the north of this has been found a

subterranean chamber, ten feet in diameter at the bottom, and fourteen feet deep. It is round below, and is of the ordinary beehive shape. Within, it is cemented, with a moulding also of cement, of quarter-circle section all round the bottom. The construction is precisely similar to that of the cistern found in 1896 upon the Palatine, close to the so-called house of Livia. Without it is protected by a stratum of sand; the top of it is on a level with the floor of the Regia. Within it were found some fragments of pottery with inscriptions painted in red, eighty stili of bone, and a wooden writing tablet, also nine fragments of a limestone puteal which surrounded the opening, one of which bore the word REGIA deeply incised in it, in characters belonging to the Republican period.

This chamber probably served, at any rate in origin, as a store for the grain from which the *mola salsa* was made. Whether it was ever converted into a cistern is doubtful. Not far to the west of this, still within the Regia itself, is a small circular well, lined with blocks of tufa, which is still under investigation.

#### VII.—*Atrium Vestae.*

Further excavations within this building have been and are still taking place. In the room upon the S. (Palatine) side two extremely fine marble pavements have been discovered, about two feet below the level of the later pavements, and on a level with the pavement of the courtyard. The drainage system is also being thoroughly investigated, and the drains are being cleared. They fall into a large drain which runs out at the N. W. end of the building. The remains of the earlier habitation of the Vestals, generally known as the *Domus Publica*, destroyed in all probability by the fire of Commodus, have been traced in the rooms on the N. side, right up to the edge of the courtyard. Many fine mosaic pavements have been uncovered, though for the most part not for the first time (see Middleton, *Remains of Ancient Rome*, I. 303, and *Archaeologia*, xlix, pp. 391 sqq.). It is, however, possible to gain a far clearer idea than before of the extent of the building.

#### VIII.—*Via Sacra.*

In front of the W. angle of the basilica of Constantine the pavement of the earlier

Via Sacra has been discovered about six feet below the level of the later pavement, which has now been removed. It is in very fine preservation, the polygonal blocks still have sharp edges, and are well laid. One is the largest I have ever seen—about eight feet by six by two thick. The road curves gradually towards the S.W., evidently making for the arch of Titus. The drain continues under the pavement.

The pavement of the road is cut across by two massive foundation walls of concrete, not level, but following the slope of the ground, which are parallel to the Basilica of Constantine, and belong in all probability to the Porticus Margaritaria (Lanciani, *Ruins and Excavations*, p. 209). When this building was erected the road was re-made at a higher level, and instead of winding up the hill, ran straight up between the Basilica of Constantine and the Porticus Margaritaria, and then turned at right angles to reach the arch of Titus.

These concrete foundations are sunk to a great depth, and cut through drains and remains of buildings orientated on the old line of the road.

One of the most interesting discoveries made was the finding of a fragment of a curved epistyle of white marble, with the latter part of an inscription deeply cut upon it . . . toninus | . . . imp. ii. | . . . cstituit | .

The letters were of bronze, and the holes for their attachment are still visible. Prof. Gatti (*Bull. Comunale*, 1899, p. 147) restores the name of Antoninus Pius. To what building it belongs is quite uncertain.

THOMAS ASHBY, JUNIOR.

#### POSTSCRIPTS.

The pavement of the Sacra Via of a still earlier period has just been discovered under the nave of the church of S. Francesca Romana, at a depth of seven feet. This proves that at one time it ran straight across the Velia ridge; to whom the alteration in its course is due is as yet uncertain.

In speaking of the Basilica Aemilia, I attributed the inscription in honour of Lucius Caesar to 3 B.C. But the words 'cos design. cum. esset ann. nat. xiiii' only give a 'terminus ad quem,' so that it may have been erected a few years later.

T. A.